

University of Toronto Faculty of Music

Opera Division

*Opera
Scenes*

Saturday, April 30, 1994
8 pm

MacMillan Theatre

PROGRAMME

The Magic Flute

Scene from Act II

Wolfgang Amadeus Mozart

(1756 - 1791)

Papageno
Papagena
Spirits

Gary Brown
Cindy Townsend
Siphiwe McKenzie
Diana Kim
Kathleen Flynn

Musical Director
Stage Director
Pianist
Celesta

Sabatino Vacca
James Robinson
Robin Wheeler
Rachel Andrist

In the confusion of preceeding events, the birdcatcher, Papageno, has become separated from his beloved Papagena. He believes that she is lost to him and, in despair, decides to take his life. Three benevolent spirits interrupt his half-hearted suicide attempt and unite him with his future wife.

La Cenerentola

Scene from Act I

Gioachino Rossini

(1792 - 1868)

Clorinda
Tisbe
Cenerentola
Ramiro
Dandini
Alidoro
Don Magnifico

Jennifer Chamandy
Stina Hallberg
Janice Paterson
Robert Herriot
John McGillis
Michael Downie
Peter Wiens

Musical Director
Stage Director
Pianist

Stephen Ralls
Michael Patrick Albano
Robin Wheeler

Dandini, Prince Ramiro's valet, is impersonating his master (and vice versa). They have invited the decrepit old nobleman, Don Magnifico and his two daughters, Clorinda and Tisbe

(the ugly sisters), to a ball at the palace, where the prince will select a wife. The kitchenmaid, Cenerentola (Cinderella), has fallen in love with Ramiro, whom she believes to be the valet; her request to be allowed to go to the ball also is brutally refused by Magnifico. Alidoro, the prince's guardian, suddenly arrives. He has evidence that Magnifico has a third daughter. "Yes, but she died", he counters. Cenerentola (who is the third daughter) tries to refute this; all the characters express their various emotions in one of Rossini's most brilliant ensembles.

Manon

Scene from Act I

Jules Massenet

(1842 - 1912)

Manon	Debra Dent
Des Grieux	Eugene Burke
Lescaut	Christopher Ryan
Pousette	Rosalba Lamanna
Javotte	Linda Karry
Rosette	Jacqui Lynn Fidler
Guards	Marc Sottile
	James Westman
Postboy	Dan Chamandy
Musical Director	Michael Evans
Stage Director	Nancy Hermiston
Pianist	Sabatino Vacca

Manon Lescaut, at the wishes of her family, is on her way to a convent. As she waits for a change of coach at Amiens, she is met by her rascally cousin, Lescaut. Although not oblivious to the girl's charm and beauty, he is drawn to the company of some drinking and gambling friends, leaving her to fend for herself. A young student, the Chevalier des Grieux, arrives on the scene preparing to board the Paris-bound coach. Captivated by Manon, he suggests that they elope together to Paris. Manon is aware that this is a foolhardy and dangerous situation, but her youthful desire for adventure gets the better of her.

INTERMISSION

Rusalka
Scene from Act I

Antonin Dvorák
(1841 - 1904)

Rusalka	Linda Karry
Witch	Kathleen Flynn
Watergnome	Oleh Chabursky
Woodsprites	Marian Sjolander
	Jennifer Chamandy
	Janice Paterson
Echos	Siphiwe McKenzie
	Mari Hahn
	Stina Hallberg
Musical Director	Michael Evans
Stage Director	Nancy Hermiston
Pianist	Rachel Andrist

Rusalka is a version of the legend of Undine, the water-nymph who yearns to be a mortal. As Rusalka gazes sadly at the moon, a trio of Woodsprites tease and tempt the Watergnome from his watery home. When they vanish into the wood, Rusalka confesses to the Watergnome, her father, that she has fallen in love with a handsome Prince who comes to bathe in the lake and that she longs to become a human being and reveal her love. The Watergnome, on hearing her confession, is filled with sad forebodings -- but his warnings fall upon deaf ears. He advises Rusalka to seek the counsel of an old witch, Jezibaba, who lives nearby. Alone, Rusalka beseeches the moon to carry her message of love to the Prince. As the moon fades, she cries out for Jezibaba to help her. The witch is ready and able to do so, but demands a fearful price for her services. Rusalka must be forever silent and should her lover prove faithless she will be doomed forever to the lake and her Prince will also suffer damnation. Rusalka, convinced of the power of her love, agrees to the bargain and, as dawn breaks, she emerges from the cottage -- a lovely young maiden.

Lucia di Lammermoor

Act II, Scene I

Gaetano Donizetti

(1797 - 1848)

Lucia
Enrico
Normanno

Jennifer Robinson
James Westman
Dan Chamandy

Musical Director
Stage Director
Pianist

Robin Wheeler
Michael Patrick Albano
Rachel Andrist

For many years Lord Henry Ashton has maintained an implacable feud against the family of Ravenswood. He has broken their power, seized their ancient castle -- and still he does not relent. So long as Edgar of Ravenswood survives, Lord Henry knows no peace. Another problem weighs heavily on the war-like lord: a hostile monarch is about to ascend the throne of Scotland. Henry is in danger of proscription unless his sister, Lucy, marries a man with influence at court. Unfortunately, Lucy has fallen deeply in love with Edgar and to Henry's fury, has betrothed herself to him. Edgar's temporary absence from Scotland gives Henry and his henchman, Norman, an opportunity to spread rumours of infidelity. On the day of the planned forced marriage to his wealthy ally, Sir Arthur Buckland, Henry shows Lucy a forged letter from Edgar and convinces the wretched girl of her fiance's unfaithfulness.



Bluebeard
Act III, Scene 1

Jacques Offenbach
(1819 - 1880)

Boulotte	Diana Kim
Bluebeard	Stephen McClare*
Popolani	Christopher Ryan
Dead Wives	Cheryl Hickman
	Jennifer Chamandy
	Mari Hahn
	Cindy Townsend
	Jacqui Lynn Fidler

Musical Director	Stephen Ralls
Stage Director	Michael Patrick Albano
Pianist	Sabatino Vacca

Offenbach's *Barbe-Bleu* (Bluebeard) was first performed at the Variétés in Paris in 1866. The same illustrious cast which had ensured the phenomenal success of *La Belle Hélène* took part. The legendary Hortense Schneider played Boulotte and Dupuis played Bluebeard. Meilhac and Halévy, librettist of *Carmen*, provided the text for this and fifteen other Offenbach works. Gilles de Resz, a monstrous child-murderer of the fifteenth century, was the inspiration for Charles Perrault's gruesome fairytale, *Bluebeard*. In the operetta, he is a light-hearted libertine. The court alchemist, Popolani, is required to despatch each wife as Bluebeard tires of her. Instead, he gives them soporifics and thus assembles a harem of his own. In Act III, scene 1, Bluebeard brings his latest wife, Boulotte, to be put to death. She confesses to a few casual peccadilloes, hoping that Bluebeard will spare her. Popolani goes through his customary chicanery and Boulotte wakens to be greeted by her five predecessors. She leads them in a cry of "Resurrect" and "Up the Dead and Down the Living!" The operetta has a singularly tidy dénouement: Bluebeard marries off his six wives to the ex-lovers of the Queen of Brittany.



**Graduate Guest - Stephen McClare*
Special thanks to François Speich of the Charlesview Apartments

OPERA DIVISION

Musical Director	James Fraser-Craig (on leave)
Acting Musical Director	Michael Evans
Stage Directors	Michael Patrick Albano Nancy Hermiston James Robinson
Music Staff	Rachel Andrist Stephen Ralls Sabatino Vacca Robin Wheeler
Co-ordinators	Michael Patrick Albano Nancy Hermiston
Administrative Assistant	Tina Orton

PRODUCTION STAFF

Lighting Design	Fred Perruzza
Director of Operations	Fred Perruzza
Stage Manager	*James Livingstone
Assistant Stage Manager	*Judie M. Brokenshire
Technical Assistant	Chris Brooks
Production Assistant	James Fulton
Costume Co-ordinator	Diane McCann-Davis
Wardrobe Head	Leisa Bellmore
Wardrobe Assistant	Martha Paul
Sewer	Les Handrahan
Wigs	Theatrical Wig Wonders Inc.
Makeup Supervisor	Dawn Rivard
Assistants	Anne-Marie MacLoughlin Susan Garofolo Mimi Lui
Props	Ann Webster
Scenic Artist	Richard Mongiat
Assistant	Torch McDonald
Crew	Rick Giroux, Tim Jennings Brian Kool, Stephanie Lockhart George Milenov, Paul Quesnel, Tania Sclocco

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